

ADOLESCENT BOYS

881 as at the *watawut*. After this all the people *kōma* until sunset, when the dance must stop. Then the boys go to their mother's huts. If they wish, they can still sleep in the *tobar*, but they are not obliged to do so, and those who are married may cohabit with their wives.

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778 The discarded *upi* are burnt, but the hair which is cut from the heads of the initiates, by this time very long—some say it may be down to their ankles—is carefully stored away in the *tobar*, to be used subsequently for making *war* figures for use at a future *wapi* ceremony.

- 885 This concludes the series of ceremonies connected with the wearing of the *upi*. The boys are now known as *tagutsu*, and take their places in the village as adult men.

881 TABULATION OF PROCEDURE CONNECTED WITH THE
UPI

Native Term.	Description.	Time (approx.).
	I. SEQUENCE OF EVENTS CONNECTED WITH <i>WAPI</i>	
1. <i>pinpin</i>	Boys go to bush in day-time only, return to village at night.	Fixed by <i>tsunam</i> .
2. <i>watagi'upi</i>	Mothers take farewell of their sons before seclusion.	Several days after 1.
3. <i>wamibi</i>	Period of complete seclusion in bush.	Formerly about a year, now about 3 months.
4. <i>WAPI</i>	Ceremony at which <i>upi</i> are put on.	Occupies most of a day.
(i)	Visiting parties received at appointed place with mock fighting.	
(ii)	<i>Uwar</i> figures shown to the visitors, and, from a distance, to the women, with sounding of bull-roarer.	
(iii)	Novices brought up and form a group surrounded by <i>awro</i> .	
(iv)	Pretended attack on group by assembled company.	
(v)	Men carrying <i>war</i> figures descend on novices and make the figures gesticulate over them.	
(vi)	Novices carried one by one into shed hiding <i>war</i> figures, pantomime of killing novices.	
(vii)	Novices laid, as if dead, on the ground and covered with leaves.	
(viii)	Novices restored to life by agency of <i>war</i> .	
(ix)	<i>Upi</i> placed on heads of novices, who return to their place of seclusion.	

a respectful distance. After the feast has ended the parents of the Matasesén give the Marau presents consisting of two or three strings of biruan, spears, bows, arrows and other effects. At the festival place the hassebou are [12] taken off the youths and burned, and there likewise the long locks of the Matasesén are cut off, but then tied up in leaves in a bundle and kept in their huts. As a rule one long lock is left on the nape, which is decorated at the end with beads or a shell. After the haircutting the Marau take their Matasesén back into their home villages, and this in turn is again the occasion for further festivities. When they come back a tall post or mast is erected on an open spot in the village; this mast, which is decorated with foliage and painted, is climbed by a Marau. From the top he calls the Matasesén by the names by which they are to be known in the future; the old name is forgotten. This mast is called kukun a solo; after the name giving it is removed, chopped up, and burned. After the rukruk festivity has been completed, the Matasesén can choose a wife. They are considered adults and take part in all festivities of the men. A comparison of the rukruk of the Solomon Islanders with the dukduk of the Gazelle Peninsula forces itself spontaneously upon one. It is not only the name that leads to such a comparison. In the dukduk a special festival place, the tareiu, is set aside for the participants, as in the rukruk the tālohu--two words which, in view of the otherwise very different languages, have the greatest similarity. The exclusion of women from all festivities at the festival place is common to both and likewise the pretense that the participants commune with spirits at the festival place. The female spirit Ruk a tzon [sic] corresponds to Tubuvan of dukduk, who is conceived as female; the male spirit Ruk a tahol corresponds to the male dukduk. The frightening of women -- in Bougainville by the Matasesén and in Buka by the Kokorra--and the appropriation of the objects thrown away by the frightened women is the same in both places, and likewise the slaying of women if they accidentally discover any of the secrets of rukruk and dukduk. The burning of the hassebou and the burning of the garments and masks used in dukduk is a further common characteristic. If we were better acquainted with rukruk, then far more similarities could probably be found. It is easily comprehensible that different characteristics developed in the course of time among the two tribes as a result of their isolation from each other. The inhabitants of the Gazelle Peninsula, who to a far greater extent than the Solomon Islanders have the need

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